

The Choral Journal

MAY 1960

Official Publication of the American Choral Directors Association

NO. 3

ACDA Elects New Officers

Prior to the final business session of ACDA, President Archie Jones appointed Warner Imig, Carl Fehr, Don Malin and Don Foltz to act as a nominating committee to propose a slate of officers. Final voting resulted in the following list of ACDA officers for the 1960-61 year, culminating in the National Conference at MENC Divisional at Columbus, Ohio, April 6-10, 1961.

President, Archie N. Jones, U. of K. C., Kansas City, Missouri; Vice President, Curtis Hansen, Brainerd (High School), Minnesota; Secretary-Treasurer, Elwood Keister, U. of Fla., Gainesville, Florida.

Board members are Charles C. Hirt, U. of S. C., Los Angeles, California; R. Wayne Hugoboom, editor of Choral Journal, Manatee Junior College, Bradenton, Florida (1 year term served), new address as of Sept 1 will be University of South Florida, Tampa 4, Fla.; Warner Imig, U. of Colorado, Boulder, Colo. (3 year term; 1 served); Mary Ruth Palmer, Anderson (High School), Indiana; Harry R. Wilson, Columbia U., New York (2 year term; 1 served).

1961 Program Committee: Chairman, George F. Krueger, I. U., Bloomington, Ind.; Louis Diecks, O. S. U., Columbus, Ohio; Ferris Ohl, Heidelberg College, Tiffin, O.

1961 Tape Bank Committee: Chairman, Harold C. Decker, U. of I., Urbana, Illinois; Walter S. Collins, U. of M., Minneapolis, Minn.; Walter Ehret, Scarsdale (High School), New York.

1961 Program Exchange Committee: Dr. Elwood Keister, Gainesville, Fla.

1961 Publicity: R. Wayne Hugoboom, chairman, Bradenton, Fla.; Kent A. Newbury, Harrison Tech High School, Chicago, Illinois.

1960 DUES NOTICES

Due to the normal delay in transfer of the books and records and reprinting cards, the new notices for this year's dues will be mailed to you in the near future. Since no fiscal dues were collected from former members at the National Conference, only from new members, it was decided at the Board meeting that all members who joined after July 1, 1959 will be billed for only \$3.00 this year to balance their payments with length of membership. All members joining prior to that time will be billed the regular amount of \$6.00, and following this year, dues will remain constant at \$6.00 per annum regardless of time of acceptance. Anyone wishing to pay his dues now may do so at any time according to Dr. Elwood Keister, Sec'y-Treas. ACDA, Bldg. R, University of Florida, Gainesville, Florida.

Standards of Choral Music

(March 16, 10:00 a.m.)

Dr. Elwood Keister, Chairman

Speaking from a singer's viewpoint, Dr. Lloyd F. Sunderman of the University of Toledo, Ohio, deplored the negative effects of popular singing whereby a personality and an assumed "style" creates false impressions of singing and negates a solid vocal foundation and artistic expression. Since the inception of MENC in 1907 to provide the burden of inspiration and leadership for choral directors, there are gradual signs of improvement: the excellent choirs throughout the country whose travels and interchange of concerts provide new avenues of exchange, the great advance of the publishing industry in the past 15 years, the use of TV and radio for such performances as the Schola Cantorum's presentation of the Bach "Magnificat" last Christmas, the growth of District, State and National choral festivals and the use of Hi-Fi and TV in both home and school.

Despite some good vocal training and good choral conducting and singing, there still exists a great lack of basic knowledge of the voice and its treatment. The teacher shortage caused by the single salary schedule has brought in too many vocal "baby sitters", the overcrowded schools, the pressure for college preparation and overemphasis of other "solid" subjects, the problem of education minus musicianship, the false conception that music education and music are one and the same, all of these have conspired to bring about much mediocre and poor quality work.

On the brighter side, the growing building program which admits and in some cases insists on rooms for music, the development of the General Music program, the use of more appropriate choral arrangements or originals, and the

use of professional directors for choral festivals is steadily growing. The need now is for more dynamic leadership from the choral directors. Both students and teachers need vocal training apart from choral activities; the colleges need more than a one-semester course in choral conducting and more careful selecting of those capable of studying and training seriously in the field of choral conducting to help supply the national needs.

Continuing from the teacher's viewpoint, Robert E. Bays of George Peabody College, Nashville, Tenn., remarked that most students who have gone into choral work have been trained in either piano or voice and have gradually evolved into good conductors. There is an urgent need for more direct training in choral conducting. It should become the center of emphasis in the training of the choral students whose study should not only include vocal and choral techniques but also a concentration on choral style and choral literature. Two dangerous trends are the present infatuation with "gimmicks" and stylization: something vastly different than a true style.

Having given the student the why and how to teach, we need still to give him the "what" so that graduates ready for teaching have a good basic knowledge of the voice, its training and handling, the various periods of choral composition and the correct style for each period and, finally, a working repertoire of good, basic choral literature. These are the working tools we need to give our young teachers to develop dynamic choral leaders in America.

Speaking on the composer's problems, Dr. Harry Robert Wilson of Columbia University, said, "Man cannot write what he is not." Good texts from the classics or from the Bible bring out the best in the composer and he is reflected in his

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MEET OUR NEW VICE-PRESIDENT: Elected at the March ACDA National Conference, Curtis Hansen of Brainerd, Minn., is also President of the Minnesota Music Educators Association and a busy man as director of three choirs at Washington High School and a fourth at the Brainerd Junior College. His groups have sung for North-Central MENC at Milwaukee and at a breakfast concert at MENC National in St. Louis, as well as two appearances at Orchestra Hall in Chicago and many radio and TV concerts. A graduate of St. Olaf College, Mr. Hansen was a student of the late F. Mellus Christiansen. He obtained his Master of Musical Education from Minneapolis College of Music and has since continued studies at Concordia College and Wake Forest. He has been at Brainerd since 1950. Aside from his work at school, he is also much in demand as a clinician and adjudicator throughout the Midwestern area and has just completed his 16th vocal clinic recently. We welcome Curt to the staff of ACDA.

Decker Appointed Chairman Tape Bank Committee

Harold C. Decker, Dean, School of Music, University of Illinois, has been appointed chairman of the tape bank project for the American Choral Directors Association. With him as committee members will be Walter Collins, choral director at the University of Minnesota, and Walter Ehret of Scarsdale High School, Scarsdale, New York.

The purpose of the tape bank is to provide a recording source for choral music in the standard repertoire which is not available at the present time on records. The committee will first compile a list of standard choral compositions in general use and then will seek to have recordings made of those compositions not already recorded.

NATIONAL, DIVISIONAL CONFERENCE DATES

To permit ACDA members to make definite plans for the coming year's meetings, our National Conference will be held at Columbus, Ohio, April 6-10, in cooperation with the North-Central Division of MENC. For the many members who will not be able to make the trip to Columbus, the Officers and Board Members of ACDA are now designating key people in each of the Divisions to work with MENC Planning Sessions, and plan to include one or more session, performance and luncheon meeting for each area, or

to work with MENC in any way they wish to make our organization a contributing group to the Divisional conferences.

To assist you in arranging your time to attend either a Divisional and/or National meeting, here are the dates and place of each 1961 conference: Eastern, Washington, D.C., January 13-16; Southwestern, Albuquerque, N. Mex., January 27-30; Northwest, Spokane, Wash., March 15-18; Western, Santa Monica, Calif., March 26-29; North Central, Columbus, Ohio, April 6-10; and Southern, Asheville, N. C., April 20-23.

The Choral Journal

Official Publication of the American Choral Directors Association

EDITOR R. WAYNE HUGOBOOM

All communications regarding The Journal should be addressed to the Editor,
Route 1, Box 174C, Palmetto, Florida

OFFICERS OF ACDA

President	Archie N. Jones
Vice President	Curtis Hansen
Secretary-Treasurer	Elwood Keister
	Bldg. R, University of Florida, Gainesville, Florida
Board of Directors	Charles C. Hirt
R. Wayne Hugoboom	Mary Ruth Palmer
Harry R. Wilson	Warner Imig

Call for Contributions; Our New Format

The ACDA Choral Journal appears this time with a new format designed to eliminate stapling and trimming to lessen somewhat the cost and work of getting it to you. Abolishing the address page and using mailing envelopes also allows more space for articles and news and prevents damage in transit to bring you a more presentable Journal. You editor urges you to write your reactions to the new format. With the future in mind, when the Journal may be opened to commercial advertising, this new format will lend itself much more easily to enlarging and controlling than the smaller form we have been using.

With this increase in available space we shall need many more interesting articles and information about you, your choral groups, choral music in your area, new developments, papers or other informative items you can send us for dissemination to all ACDA members. Will you take it as a personal responsibility to send us material for our

next issue in September? Future projects for the Journal include vignettes of various members and their work in each issue, word of the progress on our present projects, the beginning of a column on choral releases new or old that should be known by us all and any other suggestions you may send us.

We shall also have room for photos of Division Conference meetings, choral groups or individuals who have received signal honors. Be sure to send glossy prints with return address on back and an accompanying article of information. We are awaiting the arrival of several articles promised by ACDA members at the Conference although some are printed in this issue. Won't you help us to make the Journal a really valuable source of news and information through your active participation? We shall appreciate any article of active interest to all. Let's hear from you!

RWH

Editor Reports ACDA Atlantic City Conference

Perhaps one of the most important reasons for a Journal and Editor, following a thrillingly successful National Conference at Atlantic City March 16 and 17, is to bring each of you who were unable to attend a brief resume of what took place there. Chosen for this task at the close of the conference, we relied on the Crest Records tapes of panel discussions for relisting and digesting the ideas and materials presented. Were it possible for each of you to hear them and experience the depth and warmth of fellowship and enthusiastic desire for active cooperation to make ACDA a vital force throughout the land, you would agree that the outstanding success of the conference was a combination of superior performances, thoughtful and occasionally amusing discussions of our problems, our aims, needs and desires, acceptance of challenges by educators, publishers and choral leaders and the warm approbation of members and friends attending the various sessions. Since the confer-

ence, letters from all sections of the country are expressing that warmth and willingness to participate in making ACDA a really strong national force.

Since it will be impossible to give you more than a brief sketch of each Panel, we have checked all tapes carefully and decided that since the challenge and down-to-earth approach of Mr. Ben Grasso's remarks represent one of the high points in panel discussions, it will be printed in its entirety as a sample of what you missed by not attending. As President of the Music Publishers Association, Mr. Grasso spoke freely and convincingly of some of their problems and some of ours.

Did we have a good conference? One member, George Krueger of Indiana University, remarked that the enthusiastic interest aroused among ACDA members by the conference program had literally demanded his attendance at every session for fear he would miss something important. By alternating panel and general discussions, concerts, reading sessions, business

meetings, and demonstrations to give complete or partial participation or pure listening, the conference held the attention of the majority from the first to the last session. The enthusiasm shown by publishers, visitors and members was conclusive proof that ACDA got off the ground and has begun to test its wings.

Much of the conference's success was due to the magnificent planning and pre-conference arrangements handled by Miss Vane't Lawler, Gene Morlan, and Charles L. Gary of the Music Educators National Conference staff. Through Miss Lawler's office, the personal handling of details prior to the sessions by Mr. Morlan and Mr. Gary's assistance and that of the local MENC committee, ever-problem had been foreseen and solved. We urge you who attended to write and thank these people personally for their fine contribution to the success of our first National Conference. The Ambassador Hotel and Manager Rowe were also very cooperative as were those publishers who furnished music for all reading sessions, organized by J. W. Pepper Co. and its representative, Don Razez. To each of them we offer sincerest thanks. Three young ACDA members, Robert S. Nichols of Wells- t, O., David N. Davenport of Richmond, Ind., and Kent A. Newbury of Chicago, acted as liaison helpers throughout the conference and deserve special mention as does Dr. David Johnson of Alfred University, Alfred, N. Y., who earned the admiration and gratitude of the conference with his splendid accompanying for all reading sessions.

It is impossible to single out a particular performance of the excellent choral groups who participated in the program for each of them gave up many hours of individual and collective time in preparation, travel and presentation to bring us a beautifully balanced program of all types of choral music and varied interpretations from which each of us learned valuable lessons. In order of appearance were the Upper Darby, Pa., High School Choir with Clyde Dengler conducting the Faure "Requiem"; the excitingly fine performance of the William E. Murrain Singers of Jackson, Miss., with William J. Herring conducting a mixed program; the beautifully trained University of Delaware Concert Choir and Ivan Trusler presenting the lovely Schubert Mass in G and a choral demonstration on the following morning. The Atlantic City High School Choir with Miss Elsie Mecasick proved an interesting interlude when they sang with their own director and under various conductors from the audience, since their scheduled demonstration with Dr. Hugh Ross was cancelled due to the grounding of Dr. Ross' plane at the last minute. The delightful performance of Walt Ehret's Choralettes of Scarsdale, N. Y., in a varied program of literature from various periods with beautiful accompaniments that were musically satisfying, and finally, the stunning performance of the Singing City of Philadelphia under Dr. Elaine Brown proved a



NEW BOARD MEMBER: There is not sufficient room to list all the attributes and accomplishments of Dr. Charles C. Hirt, University of Southern California, who is known both nationally and internationally for his leadership in choral music. Holding A.B., M.S., and Ph. D. degrees, Dr. Hirt came to USC in 1942 after 8 years in the California public schools. He is Director of the Department of Choral Organizations which includes the S. C. Madrigal Singers, Trojan A. Capella Choir, University Chorus, a Chapel Choir, Opera Chorus and Men's and Women's Glee Clubs. In 1946 he founded and has acted as Chairman of the Department of Church Music, and through his efforts the School of Music now offers a Bachelor, Masters, and Doctor of Musical Arts degree in Church Music. He is also Minister of Music at the First Presbyterian Church of Hollywood, the largest of its denomination in the world. Dr. Hirt is also in great demand as an adjudicator, clinician, and guest conductor, and has conducted the All-Conference Chorus at MENC at Los Angeles in 1958 and this year at Atlantic City. His fine personality and depth of musical perception make him a welcome and outstanding addition to our list of Board Members.

fitting climax to the Conference.

The two days were spent in concentrated discussion, thought and consideration of some of the problems facing the American Choral Director and how ACDA as a vital and growing force can take positive steps to help solve these problems. Discussion centered on how we as members can help each other in re-evaluation of our basic aims, needs and goals as well as means of attaining them and, finally, how our organization can assist all choral directors in school, church, industrial, community, college and professional capacities to realize the ultimate goal of all choirs: to sing the best music to the best of their ability in the best musical style, to make such singing an integral part of our heritage and our daily life, and to help bring throughout the nation a renaissance of standards of performance and literature worthy of music as a living art.



NEW BOARD MEMBER: Miss Mary Ruth Palmer of Anderson, Indiana, has been active for many years in the choral field in her home state and in North Central and we are proud to have her as an ACDA Board Member for the coming year. Graduating with an A.B. degree from Hanover, Ind., College and an M.S. at Indiana University, she is Past President of Indiana Choral Festival Association and the Indiana Music Educators Association. She is presently Secretary-Treasurer of IMEA and has been a member of the IU Summer Clinic Staff since 1946, serving one year in the same capacity at the University of Wisconsin. She is also a member of FIRST CHAIR OF AMERICA. As director of the choral groups and head of the vocal music department at Anderson High School, Miss Palmer and her groups have appeared many times at State, District, Regional and National Conferences. At our ACDA Conference she was one of the panelists on "Choral Music in the High School". Welcome to the Board, Mary Ruth.

CHORAL PROBLEMS IN THE HIGH SCHOOL

Thursday, March 17, 19:30 a.m.
Lloyd F. Sunderman, Chairman

Not realizing all sessions would be reported on by us, we failed to have recorders for each session, and while we caught most of the sessions on tapes, this one seems to have been missed, and so in an attempt to give you some idea of the purposes of this panel we bring you the discussion topics and those participating. Moderated by Dr. Lloyd F. Sunderman, University of Toledo, Ohio, the panel limited itself to several aspects of the many problems found at the high school level. Miss Mary Ruth Palmer, Anderson, Indiana, discussed the problem of creating interest in the school to secure a balanced choir with the authority of one who has succeeded in having excellent balanced choirs during her stay at Anderson. Robert S. Lowrance of North Fulton High School at Atlanta, Ga., aided Miss Palmer in a review of the scheduling problem with split schedules, competition from academic and extra-curricular programs, the use of

the 5 or 6 period day and support of the faculty and administration in setting up a program that will allow maximum participation for all those interested.

Edward Hamilton, Hardin-Simmons University of Abilene, Texas, who is perhaps more widely known for his many years of service at Knoxville, Tenn. schools, spoke on the development of musicianship among high school singers as part of the necessary ingredients to a well-balanced choral program rather than a complete emphasis on teaching "so many songs" a year. Perhaps one of the most significant areas was a discussion by Bob Lowrance on the development of high school tenors. Closing the session was Ed Hamilton speaking to the relationship of high school choral problems to choral singing in the college. Due to the grounding of Dr. Hugh Ross' plane the four members did an excellent job of filling in his part to precede the demonstration session with the Atlantic City High School Choir and Miss Elsie Mescakie.

Choral Music in The College

(8:00 p.m., March 16)

Warner Imig, Chairman

Following the performance of the Schubert Mass in G, Dr. Helen Hosmer of New York State College, Potsdam, N. Y., spoke on the College role in training students. Having followed the pendulum swing away from the arts toward sciences, people are looking more realistically at the education picture in the realization that all students cannot be scientists and therefore must be educated for a fuller, more comprehensive view of all aspects of living. As Dr. Howard Hanson so aptly has deplored the situation in which we are trying to make poor scientists out of good musicians by the insistence on subject matter with no reference to native talents and abilities. With the soul-searching and re-evaluation taking place as a result of this sudden shift of emphasis, schools throughout the country are critically assessing their undergraduate courses to arrive at a balanced program that will better prepare the student for his teaching career.

The editor hopes to bring you word of some rather revolutionary trends in modern music education which will be keyed to the producing of better equipped and more thoroughly informed teachers who will both teach and inspire an honest respect for music as a science and an art.

George Krueger of Indiana University dwelt on the present admission requirements for music students declaring that we have tried too long to make musicians out of illy prepared or poorly equipped students, who, through honest evaluation of their abilities

and aptitudes, may become much stronger individuals in a field for which they are better adapted. Let's make sure that the music student has musical capabilities and sensitivity, a good ear and mind and an honest desire to be an integral part of music of this country. We can build in this person a solid background, a knowledge and appreciation for the great heritage of music that is ours and send out teachers who can instill a love and enjoyment of good music in his students.

Ivan Trusler of the University of Delaware presented an earnest plea for granting contemporary music an active place in our lives and choruses. We need to sing and listen to the music of our times in our schools, colleges and all other choral areas, to find that music best suited to the choir and to the audience and to communicate to these audiences the great works being composed today in our own idiom. Speaking at length about ideals and standards of music, Dr. Olaf C. Christiansen of St. Olaf College stated that even all good music had to be good for something. His timely comments and humor led to one of the high points of the conference with a "canoe music" quip which became one of the classics of the conference.

Continuing the plea for higher ideals in music, Harold Decker of the University of Illinois said, "We are competing with TV, yet we have an obligation to the young people we train to give them something more than entertainment. We must instill in them an esthetic appreciation in order to further music as an art. We must find something in every era, in every style, in every composer and period to aid in the appreciation of the music. A thorough study of each period must accompany a study of the musical attainments of that time since music evolves from the thought, belief, action and emotion of a particular era. It is only through a complete understanding of these facets that we can differentiate between compositions and arrive at a correct tonal quality and the subtle nuances that each period demands to recreate its music. Only through concentrated study can we instill these esthetic values in the minds of our choirs so they, in turn, can find the proper color and tone quality needed to reveal the music to themselves and hence to the audience.

It was the consensus of opinion during the open discussion that followed there is still much to be done in this search for the esthetic qualities of music. There is good music for all occasions; we must start at the student's level, yet we must as directors have goals far higher than this humble starting point. We must take a definite stand to make music a living art, not merely entertainment. Moderator Warner Imig cited Al Skoog,

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composition. The knowledge of the text and a complete understanding of its true meaning is of prime importance to the choir; only thus do the composer and the choir act cooperatively to produce a great work.

In suggestions for the future, Dr. Wilson stressed more workshops to read more contemporary works to allow both composer and choir the opportunity to express itself in its own modern idiom. ACDA can be a force for contemporary works by commissioning a work as frequently as possible for any educational level where the need exists for new and better material. To stimulate the growth of better modern works it might instigate composition contests among both High School and College students. There is a need for more useful music, and despite the numerous lists already available, ACDA should undertake to publish a list of basic repertoire which all choirs should know and sing. The best music sings itself: the poorer needs more work to sound. All conductors should have contact with music of the basic repertoire and be responsive to the various styles of the periods. Let's make it a tradition to bring not only good music but as much of its esthetic qualities and spiritual beauty to the young people of America.

Benjamin V. Grasso, speaking from the publisher's point of view, gave a thought-provoking talk which is carried in full in the Journal. Dr. Olaf Christiansen of St. Olaf College, Northfield, Minn., concluded the panel with a plea for ever higher standards of good music. They divided the listening audience into four categories: professional promoters of "culture", the sophisticates which include the intellectual, artistic, philosophic and free thinker as well as the "screwball"; the large middle class who desire culture, who love romantic and programmatic music, yet who listen with their heart to become the most responsive group of all; and finally, the true music makers: those who have participated and, having had first-hand experiences, recreate the music as they listen.

Touching on the characteristics of each section of the country, Dr. Christiansen urged the planning of programs through study and understanding of geographical differences, the use of a cappella choirs for purely religious works since the derivation of the word is from "in the chapel", and finally the insistence on consistently high standards of repertoire and performance. The session concluded with a general discussion between the panelists and the audience.

Borger, Texas, editor of the Texas Choral Directors magazine, as an outstanding example of a choral director who teaches his choirs was written to find the real music, in the language for which it was written to find the real nuance, shading and tonal quality and thus to bring a real esthetic experience to his choir members and his audiences.

Choral Music In America

(Final Panel, March 17)

Archie N. Jones, Moderator

Having tried to convey the words and feelings of the various panelists, we shall now try to present actual statements or parts of statements by this distinguished panel. If we have put words in some of your mouths or misinterpreted your meaning we shall welcome letters from any of you for the next Choral Journal, due in September.

Earl Willhoite, Waring Music Workshop: Having expressed his deep appreciation for the fine cooperation of all during his term as Secretary-Treasurer of ACDA, Dr. Willhoite discussed briefly the problems of music in the public schools of America where budget cuts in some areas are forcing Principals to abolish the music program in their curricula. He questioned, "What can we do immediately to see that music is continued in our schools? Everyone is interested vitally, but we as music teachers must learn to speak English, to develop our own constructive program, having at hand specific facts and information rather than worn cliches so that we may appear before School Boards, PTA organizations, Patrons and Boosters to tell how and why music programs should and can be maintained. Most Superintendents want music; we must learn to sell it through superior teaching and presentation of subject matter, through excellence of performance and solid standards of literature that clearly show the value and need of the music program in the public schools."

Dr. Elaine Brown, Singing City of Philadelphia: "Where does music begin? Where I am and with whom I work. If I know the people with whom I am working and living, there must be some place where my music benefits from my own growth and continues to develop the longer I work. There are only a few basic techniques; the rest is what we have to say as musicians. Reading, counting, tuning, phrasing, feeling and persuading along the way to final development we must include important questions about the composer and his time. We try to reach the pulse of America and in this search we must bring new dynamic power to achieve our goal: choral music that speaks. There is a give-and-take within the choir, between the choir and its director and between the choir and its audience. We must search for the genuine in interpretation. If growth takes place, life is wonderfully short."

Dr. Warren Martin, Westminster Choir College: "Since singing is the most intimate and personal form of music making there are those who dislike or avoid it because of its directness, others who are attracted by this intimacy. One drawback to contemporary music for the choir is the lack of a rich repertoire of modern works comparable to that of earlier periods. True, there are many fine shorter

selections but there is a wide gap in the master works.

Training of the composer should include sufficient study in the field of both voice and chorus, an understanding of the voice and the expressive power that comes from uniting words and music. A genuine love for both words and the human voice must be a part of the choral composers makeup in order to succeed. In the past, choruses were on a lower level of perfection than other musical organizations; now there has been almost a tidal wave of upgrading in both quality and quantity. Nowhere else in the world is there so much emphasis on entertainment, show, gloss and stylization and effect as here in America. This emphasis must not supersede music whose expressiveness comes from the mind, thought, soul and inner feelings of the composer."

Dr. Charles C. Hirt, University of Southern California: commented on the feeling of warmth and fellowship of the conference and asked, "Where do we go from here in emphasis on building the choral instrument or playing on it? There has been much emphasis on either one or the other; ACDA can help to achieve a balance. As it has been said, "Reason without passion is sterile; passion without reason is chaos", we may paraphrase it "Technique without interpretation is sterile; interpretation without technique is chaos". The lowly bumblebee, whose proportions contradict all laws of physics and yet flies, is like a choir whose sopranos may be weak or whose tenors are true to their wives but not their pitches, yet somehow it flies to new heights. Do not all the tiny details of the Adjudication Sheet: intonation, blend, balance, attack, release, tone quality, etc., add up only to interpretation? Isn't it better to whittle something creative with a jack-knife than to produce something finely proportioned but soulless with precision instruments? ACDA can help us to achieve the balance between Science and Art, means and end, technique and interpretation, perhaps the formula and the fervor.

Prof. Egon Kraus, Cologne, Germany: Having heard three outstanding choirs on his first day in America, culminating with the Singing City, Dr. Kraus compared them with European choirs where the male chorus, composed of men from 50 to 80 years of age, sing the Romantic literature and shun both Contemporary and Sixteenth Century. There are many Youth Choirs, ages 18-25, who sing the old masters, Schutz and Bach, as well as the contemporary, nothing more. There is none of the attention to balance, blend and tonal quality found here in the outstanding High School and College choral units who are singing all periods of literature.

Only the best composers should write choral music: too much is written by second-rate composers. Many more people would like to

sing but there are not enough choral conductors to go around. Teachers are no longer taught how to teach choral conducting. Commenting on the performances and meetings, Dr. Kraus remarked, "I have learned more in 24 hours here than in one year at home." We need more opportunities to travel for a continued and regular exchange of choral groups and choral directors. Those High School choirs coming from America to Europe have done more to help both music and common grounds of understanding than any other possible means."

In summing up the discussion, Elaine Brown remarked, "Teach open-mindedness until the choir

reasons. Be more daring; in fairness to the contemporary scene give our young composers a chance to be heard. Lessen the distance between the choral members and the composer of any period and let the contemporary writer hear and recognize the problems in choral writing. Instrumental ensembles can produce any sound desired by the composers; voices cannot and should not be forced to produce sounds not in keeping with good vocal production."

One of the highlights of the Conference was the visit and active participation of Dr. Sigmund Spaeth, Editor of the Choral Journal whose obvious interest and enthusiasm for the group were apparent from his interesting remarks and promise of active participation in future meetings of ACDA.

Pay Your Membership Dues Now!



ACDA MEMBERS

are urged to send
items of interest
about their choral activities
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of the Journal
to

R. WAYNE HUGOBOOM
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Standards of Choral Music

By Benjamin V. Grasso, President
Music Publishers Association

My appearance here as representative of the Publishers Association actually makes me feel somewhat humble to be among such an elite group as the panel you see before you. Each one of the gentlemen here is an authority on some type of music production, whereas I am an authority on nothing. However, I happen to be involved in my business in life with the actual producing of materials with which these authorities work day in and day out. Your organization has the greatest tradition of any other music area. Comparatively speaking, I say that you, as the representatives of the choral field, and therefore the vocal field, have a greater tradition than the orchestral or band field since the literature with which you are supplied is far more extensive than the literature for orchestra or band. Although you have this past history, and no doubt great headway has been made beyond the realm of imagination, at times those of us in the publishing field wonder exactly where we are going in the choral program.

I have before me a typed sheet that was handed me yesterday for the purposes of your organization. They all sound wonderful; I sincerely hope in behalf of music that your goals will be accomplished. To read some of them, the first is "To foster and promote the use of choral singing to provide artistic and spiritual experiences for the participants." Number two: "To foster and promote the finest types of choral music to make these experiences possible." And skipping to another point: "To foster and promote the intelligent understanding of choral music as an important medium of artistic expression." These three points strike me as the greatest goals for an organization such as yours and for the type of material those of us in the commercial field produce for your use. However, in spite of the very wonderful materials now existing, we in the industry are greatly disturbed from time to time by the type of thing that happens, particularly with lists prepared for festival use. Where literature is available for practically any type of organization: SA, SSA, SAB, SATB, TTBB, etc., we find the same old chestnuts being used year in year out. Worthwhile materials are disregarded completely. Often times an awful thing happens that unfortunately the people who may be doing the selecting never realize. You will find arrangement after arrangement of actually watered-down worthwhile literature used

for the sake of bringing a few coins to an arranger or perhaps to the persons publishing such a work but of no value whatsoever to the young souls who are working with this material for a period of from as much as two to six months in some instances.

We in the publishing business are interested in music; we are interested in making money; we can't exist without making it. Just as a composer has to eat, as our good friend, Harry, has mentioned, so do we have to eat. The only income we have is from the production we put forth. However, if this type of thing goes on for any length of time where the watered-down arrangement, particularly in the secondary education field, is the material used extensively in the choral field with often times the same person arranging practically the entire program under one or several pen-names, then it behooves us to stop publishing completely for the simple reason that there is no purpose in doing the worthwhile things. I know of one publishing house which, after analyzing their over-all output of publications, discontinued 48 per cent of original music for choral groups and shelved it completely since it was not being sold. The only items in that catalog that were being moved were those being used in these festivals or workshops or what have you.

Ladies and gentlemen, we are at the crossroads. We want to do better things, good things for the sake of music. We want to foster the talent of the average composer. We want to contribute to music literature the best that we can possibly find. However, we are limited in that production until that time when the choral director actually utilizes the best of materials for teaching purposes. I don't say that everything that is published, even with well-known composer names, is good for every single instance, but within the gamut of the great and extensive catalog of choral music there should be material to fit practically any situation anyone wishes actually to present to the public.

In the past several years the trend in choral music unfortunately has taken a rather light turn. The radio, perhaps, has been responsible for it in a sense with the introduction of "gimmicks" in the realm and idea of sound and has engrossed particularly the high school director who is interested in attracting the youngsters and in entertaining the public for whom he must perform. The most amazing thing to me is this: people in such organizations, where the choral material is of the gimmick type, sweet sounding and a happy experience for the present, in later life will not participate in a community chorus, church choir or any other choral group. There is a reason. Their experience was limited. They went so far; they enjoyed it. Yet, five years from that point the experience was forgotten and they stand there saying, "Oh, I wish I could join the choir, but I am afraid." The reason they are afraid is twofold: (1) They can't read and unless a person can read he cannot perform, and (2) they

Choral Music And The Humanities

Thoughtful music educators are agreed as to the importance of stressing the Humanities in education in our present scientifically minded age. Music has much to contribute toward keeping the Humanities in proper perspective and, in the areas of Music education, the field of choral music can be particularly valuable. By giving some thought to his repertoire, the choral director can broaden the education of his singers in a number of ways.

1. Relationships to Literature. The rich repertoire of choral music offers many opportunities for implementing the thoughts of great men of literature. The poems of Shakespeare, Milton, Whitman, Tennyson and a host of other great poets are at hand. The great literature of the Bible in the Psalms, settings of Isaiah and the other prophets are available. The declarations of noted statesmen have been set to music, such as the "Testament of Freedom" by Randall Thompson, whose text is from Thomas Jefferson. Countless other examples exist for the chorus and director.

2. Relationships to Language: This is a time when choral directors can profitably include choral works in languages other than English — a practice which makes the student more aware of the humanities as well as contributing to the field of language study — an important area for all Americans.

3. Historic Associations: Numerous familiar pieces of music need

to be re-evaluated in terms of historical significance. Thus, "Ein Feste Burg" was the song of the Reformation. The Crusaders Hymn was an important historical allusion, as was the Agincourt Song of early England. Beethoven's selection of Schiller's "Ode to Joy" has an important meaning in terms of world brotherhood. Other examples will easily come to mind.

4. A Study of Styles: The artistic thought of the Elizabethan Age is revealed in the Madrigals of Byrd, Gibbons, Morley and others. The works of Bach and Handel help to illustrate the art of the Baroque. The music of Haydn and Mozart, C. F. E. Bach and others illustrate the elegance which was characteristic of their century. The artistic cult of Impressionism is supported by the music, choral as well as instrumental, of Debussy and Ravel. Contemporary trends are paralleled in contemporary art, music and literature.

These are but a few ideas which may offer suggestions for broadening the educational values of the choral repertoire.

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